

THE HOLY CHILD

A CANTATA FOR CHRISTMASTIDE

THE TEXT COMPILED FROM HOLY SCRIPTURES

AND COMPOSED BY

ISABELLA PARKER

MUSIC

BY

HORATIO W. PARKER

OP. 37

PRICE, 60 C. NET.

NEW YORK: G. SCHIRMER

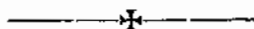
Copyright, 1893, by G. Schirmer

THE HOLY CHILD

A CANTATA FOR CHRISTMAS-TIDE

TEXT BY

ISABELLA G. PARKER.



PART I.

I.

THE ANGEL.

RECIT.—I am Gabriel, that stand in the presence of God, and I am sent to speak unto thee, and to show thee these glad tidings. Thou shalt bring forth a son, and shalt call his name Jesus, for He shall save His people from their sins.

St. Luke 1 : 19, 31. St. Matt. 1 : 11.

II.

NIGHT IN BETHLEHEM.

How soft the light on Judah's hills
And on her blessed plains,
While o'er the shepherds, watching there,
Unbroken silence reigns !

But see, a light like morn on midnight breaking,
And hark, angelic choirs the song awaking !

RECIT.—Fear not ! Behold, I bring you good tidings of great joy, which shall be to all people.

St. Luke 2 : 10.

The Prince of Peace this day is born,
In David's city fair ;
Go, bow before His sacred feet,
And offer homage there.

To God on high be endless praise and glory ;
O haste, tell all the world the wondrous story !

I.

III.

THE VISIT OF THE SHEPHERDS.

O ye who heard the blessed song
First fall on mortal ears,
Whose harmony shall never cease,
Down to the latest years,

How did ye haste, with eager feet,
To Bethlehem's lowly shed,
Where, in the manger, lay the Babe,
For us incarnate made !

How reverently ye entered in
To worship at His feet,
Returning then, with thankful praise
Those wonders to repeat !

IV.

THE MANGER-THRONE.

Christ, the King of kings and Lord of lords,
Seeks the poorest shelter earth affords ;
Yet that manger is a glorious throne
For Messiah, come unto His own.

Angel hosts in wonder o'er it bend,
This new mystery to comprehend,
Bright above the portal shines the star,
Hither guiding wise men from afar.

PART II.

V.

CRADLE HYMN.

In softest slumber rest ;
Thy mother's faithful arms
Shall shield Thee, Infant blest,
From all alarms !

How gentle Thy repose !
Thy brow no shadow wears ;
Fairer than fairest rose
Thy face appears !

II.

The tender, sheltering ward
Of many a seraph bright,
Thy slumber deep shall guard,
Blest Babe, to-night.

My soul doth magnify
The Lord, whose wondrous power
Hath given from on high
Such priceless dower !

So sleep, Thou sinless One,
In human form enshrined,
Thy earthly life begun,
Heaven left behind !

To rest, with blessed dreams,
Cradled in lowliness,
Till morning's radiant beams
The earth shall bless !

VI.

PROCESSION OF THE MAGI.

Behold the Infant King
With lowly adoration,
Who cometh, free salvation
For all the world to bring.

Our offerings we give,
Rich odors, golden treasure,
But never can we measure
The love that we receive.

Our nature Thou dost bear,
With all its woes, upon Thee,
We worship Thee, we crown Thee,
O Child divinely fair !

Dwell in our inmost heart,
True God, true man, forever,
And let Thy presence never
From that dear shrine depart.

III.

VII.

THE PROPHETIC SONG.

Now appears the glorious morning,
Brightly dawning,
By the prophets long foretold !
Light o'erspreadeth every nation,
And salvation
Bringeth blessings manifold.

God His people will deliver,
And forever
Shall they serve him without fear;
Righteousness shall go before Him.
Come, adore Him
In His holy temple here !

Now, at length, mine eyes beholding
The unfolding
Of Thy sure and faithful word,
With thanksgiving pure and fervent,
Let Thy servant
In Thy peace depart, O Lord !

VIII.

HYMN OF PRAISE.

Rejoice, O heaven and earth,
And hail the glorious birth !
The Light of life all darkness has dispelled !
His lovely, radiant face
Is full of truth and grace,
Such beauty mortal eye hath ne'er beheld.

He stands, an ensign bright,
The Gentiles see His light,
And multitudes behold the sign of peace.
His rest shall glorious be,
While over land and sea,
Thro' countless years His reign shall never cease.

IV.



pres.



The Holy Child.

A Cantata for Christmastide.

Part I.

No 1. The Angel.

HORATIO W. PARKER. Op. 37.

Allegro moderato.



TENOR. *ff*

I 'am Ga-bri-el, that stand in the presence of God, in the

The first system of the vocal and piano accompaniment for the tenor part. The vocal line begins with a rest followed by the lyrics. The piano accompaniment is marked 'ff' (fortissimo).

ff

pres-ence of God, and I am sent to speak un-to

The second system of the vocal and piano accompaniment for the tenor part. The vocal line continues with the lyrics. The piano accompaniment is marked 'ff' (fortissimo).

thee, and to show thee these glad ti-dings. Thou—

p

shalt bring forth a Son and shalt

call His Name— Je - sus, for He— shall save His

espressivo. pp p

peo - ple from their sins;

for He shall save His— peo - ple

p

from their sins, ——— their sins, ——— and

rit. *pp* a tempo.
 thou shalt call His Name Je - - sus.

SOPRANO. *pp*
 And He shall save His peo-ple from their sins, and

ALTO. *pp*
 And He — shall save His peo-ple from their

TENOR. *pp*
 And... He shall save His peo-ple from their sins, and

BASS. *pp*
 And He shall save His peo-ple from their sins, and

thou shalt call His Name Je - sus.
 thou shalt call His Name Je - sus.
 sins, thou shalt call His Name Je - sus.
 thou shalt call His Name Je - sus.
 thou shalt call His Name Je - sus.

No 2. Night in Bethlehem.

Allegretto Pastorale.

Ob.

Ob. & Eng. Horn.

pp

SOPRANO. *pp*
How

ALTO.
How

TENOR. *pp*
How

BASS. *pp*

mf

Ped.

soft — the light on Ju — dah's hills And on her bless — ed

soft — the light on Ju — dah's hills And on her bless — ed

pp

plains, While o'er the shep - herds

plains, While o'er the shep - herds

pp watch - ing there, Un - brok - en si - lence reigns. But

pp watch - ing there, Un - brok - en si - lence reigns. But

pp

cresc. see, a light like morn on midnight breaking; And hark, an - gel - ic

cresc. see, a light like morn on midnight breaking; And hark, an - gel - ic

cresc.

choirs the song a-wak - ing: Fear not, Fear not! Be-

choirs the song a-wak - ing: Fear not, Fear not! Be-

hold — I bring you good ti - dings, good ti - dings of great —

hold — I bring you good ti - dings, good ti - dings of great —

joy, — which shall be, which shall be to

joy, which shall be, which shall be to

all peo - ple.

all peo - ple.

Ob. Solo.

p

p

44089

SOPRANO. *p* The

ALTO. *p* The

TENOR. *p* The

BASS. *p* The

mf

Prince of Peace this day is born In Da - vid's cit - y

Prince of Peace this day is born In Da - vid's cit - y

p

fair; Go, bow be - fore His

fair; Go, bow be - fore His

f

sa - cred feet And of - fer hom - age there. To

sa - cred feet And of - fer hom - age there. To

The first system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The tempo is marked with a quarter note. The first measure of the vocal parts is 'sa - cred feet'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

cresc. God, on high, be end-less praise and glo - ry! 0

cresc. God, on high, be end-less praise and glo - ry!

God, on high, be end-less praise and glo - ry! 0

The second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat. The tempo is marked with a quarter note. The first measure of the vocal parts is 'God, on high, be end-less praise and glo - ry! 0'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The word 'cresc.' is written above the first measure of the vocal parts.

haste! tell all the world the won-drous sto - ry.

haste tell all the world the won drous sto - ry.

haste! tell all the world the won-drous sto - ry.

The third system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat. The tempo is marked with a quarter note. The first measure of the vocal parts is 'haste! tell all the world the won-drous sto - ry.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

f

Fear not, Fear not! Be - hold — I bring you good

f

Fear not, Fear not! Be - hold — I bring you good

ti - dings, good ti - dings of great — joy, — which

ti - dings, good ti - dings of great — joy, which —

shall be, which shall be to all

shall be, which shall be to all

peo - ple; Fear not, Fear not! I

peo - ple; Fear not, Fear not! I

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "peo - ple; Fear not, Fear not! I".

bring you good ti - dings,

bring you good ti - dings,

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "bring you good ti - dings,". The piano part includes dynamic markings like *p* and *p*.

good ti - dings,

good ti - dings,

The third system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "good ti - dings,". The piano part includes dynamic markings like *p* and *p*.

good ti - dings; Fear not,

good ti - dings; Fear not,

Fear not! I bring you good ti - dings, which shall be to

Fear not! I bring you good ti - dings, which shall be to

all peo - ple.

all peo - ple.

No 3. The Visit of the Shepherds.

Moderato, ma non troppo lento.

f

ye who heard the bless - ed song First fall on mor-tal ears, Whose

har - mo - ny shall nev - er cease Down to the lat - est years.

mf How

did ye haste with ea - ger feet To Bethlehem's low-ly — shed,

p

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is 'Moderato, ma non troppo lento.' The score includes dynamic markings: *f* (forte) at the beginning, *mf* (mezzo-forte) in the third system, and *p* (piano) in the fifth system. The lyrics are written below the vocal line. The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords.

Where in the man-ger lay the Babe For us in-carnate made! How

rev-erently ye en-tered in To wor-ship at His feet; Re-

turn-ing then with thank-ful praise Those wonders to re-peat!

O ye who heard the

bless-ed song First fall on mortal ears, How did ye haste with

ea - ger feet To Bethlehem's low - ly shed, Where in the

man - ger lay — the Babe For us

— in - car - nate — made,

For us in - car - nate

made.

Nº 4. The Manger Throne.

Allegro moderato.



SOPRANO.

p

Christ, the King of kings, and Lord of lords, Seeks the poor - est shelter earth affords, Yet -

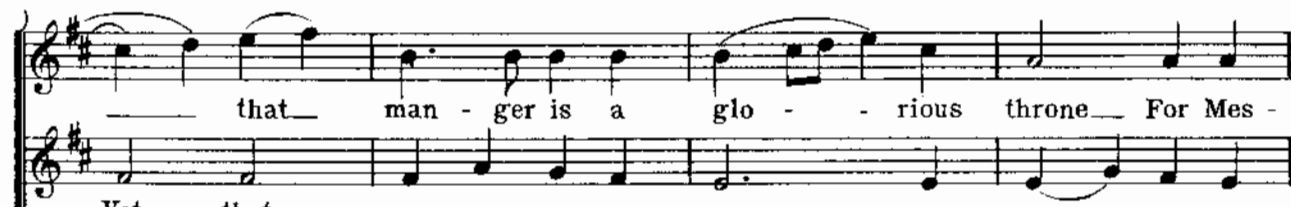
ALTO.

ff TENOR.

p

Christ, the King of kings, and Lord of lords, Seeks the poor - est shelter earth affords,

BASS.



First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps). The piano part features a prominent bass line with chords and a melody in the right hand.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment maintains its harmonic structure with chords and melodic lines.

Meno mosso.

Third system of musical notation. It includes vocal entries for the Soprano and Tenor parts. The lyrics are: "An - gel hosts in won - der o'er it bend, An - gel hosts". The piano accompaniment provides harmonic support.

Meno mosso.

Fourth system of musical notation. It features the piano accompaniment part, which includes a steady bass line and a more active right hand with chords and moving lines.

o'er it bend This new mys - ter - y An - gel hosts in won - der o'er it bend, This new mys - ter - y to com - pre - hend; Bright a - bove the port - al shines the star Thith - er guid - ing

p *mf*

wise men from a - far.

Tempo I.

ff

ff

ff *p*

Christ, the King of kings, and Lord of lords, Seeks the poor - est shelter earth affords; Yet

ff *p*

Christ, the King of kings, and Lord of lords, Seeks the poor - est shelter earth affords;

ff *p*

that man - ger is a glo - rious throne, For Mes - si - ah,

Yet that

Yet that man - ger is a glo - rious throne, For Mes - si - ah,

Yet that man - ger is a glorious throne, For Mes - si - ah,

come un - to His own. Hail Him, hail Him, hail Him,

come un - to His own. Hail Him, hail Him, hail Him! come un -

come un - to His own; Hail Mes - si - ah, hail Him!

An - gels, hail Him

to His own; Hail Mes - si - ah, An - gels, hail Him, Hail Mes - si - ah, hail Him!

Hail Him, hail Him, hail Him, hail Him!

f cresc.

ff

Hail Messi - ah, Hail Messi-ah, Hail Messi - ah, come un-to His own;

ff

Hail Messi - ah, Hail Mes - si - ah, come un-to His own;

Hail Messi - ah, Hail Messi-ah, Hail Messi - ah, come un-to His own;

Hail Messi - ah, Hail, ———— hail Him!

Hail Him, ———— hail Him, Hail Mes - si - ah, —

Hail Him, ———— hail Him, Hail Mes - si - ah,

rit.

come un - to — His own.

rit.

come un - to — His own.

rit.

Part II.

Nº 5. Cradle Hymn.

(Duet...Soprano and Tenor.)

Allegretto Pastorale.

TENOR. *p*

In

p

soft - est slumber rest, Thy moth - er's faithful arms Shall

shield Thee: In - fant blest, From all a - larms. How

sostenuto

gen - tle Thy re - pose, Thy brow no shadow wears,

Fair - er than fair - est rose Thy face ap - pears, Thy

face ap - pears.

SOPRANO. *p*
The

ten - der shel'ring ward Of man - y a seraph bright, Thy

slum - ber deep shall guard, Blest Babe, to - night. My

soul doth mag - ni - fy The Lord, whose won - - - drous

power Hath given, from on high, Such

price - less dower.

SOPRANO. *mf*
So
TENOR. *mf*
So

sleep, Thou sinless One, In hu - man form en-shrined, Thy
sleep, Thou sinless One, In human form en - shrined, Thy

earth - ly life be - gun, And Heav'n left be - hind. So

earth - ly life be - gun, Heav'n left be - hind. So

rest, with bless - ed dreams Cra - - dled in

rest, rest with bless - ed dreams,

low - li - ness, Till morn - - ing's ra - - diant

Cra - - dled in low - li - ness, Till morn - - ing's

beams The earth shall bless; Till morn - - ing's

beams The earth shall bless; Till morn - - ing's

ra - - diant beams The earth shall

ra - - diant beams The earth shall

bless. So rest, so

bless. So rest, so

rest, rest, so

rest, rest, so

rest with blessed dreams; So rest.

rest with blessed dreams; So rest.

Nº 6. Procession of the Magi.

Moderato.

The piano accompaniment consists of four systems of music. The first system begins with a piano (*p*) dynamic. The music is written for piano and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation includes many beamed notes and slurs, indicating a flowing, processional character.

Male Chorus (or Quartet.)

TENORS.

mf

BASSES.

Be - hold the In - fant

Be - hold the In - fant

The piano accompaniment for the vocal entry consists of two systems. The first system shows the vocal parts (Tenors and Basses) with the lyrics "Be - hold the In - fant". The piano part provides harmonic support with chords and moving lines. The second system continues the accompaniment, featuring more complex rhythmic patterns and slurs.

King, With low-ly ad-o-ra-tion, Who com-eth, free sal-va-tion For
 King, With low-ly ad-o-ra-tion, Who com-eth, free sal-va-tion For

all the world to bring.
 all the world to bring.

mf
 Our of-ferings we give,— Rich
mf
 Our of-ferings we give, Rich

o-dors, gold-en treas-ure; But nev-er can we meas-ure The
 o-dors, gold-en treas-ure; But nev-er can we meas-ure The

p
love that we re-ceive.

p
love that we re-ceive.

mf
Our nat - ure Thou dost bear, With
Our nat - ure Thou dost bear, With

all its woes up - on Thee, We wor - ship Thee, we
all its woes up - on Thee, We wor - ship Thee, we

crown Thee, O Child, divine - ly fair. Dwell in our in - most
crown Thee, O Child, divine - ly fair. Dwell in our in - most

heart, True God, true man, for ev -

heart, True God, true man, for ev -

mf er; And let Thy presence nev - er From that dear shrine de -

mf er; And let Thy presence nev - er From that dear shrine de -

f part. Dwell in our hearts, dwell in our hearts, And *pp*

f part. Dwell in our hearts, dwell in our hearts, And *pp*

let Thy pres - ence nev - er from that
let Thy pres - ence nev - er from that

dear shrine de - part.
dear shrine de - part.

mf
dim.
pp

11039

No 7. The Prophetic Song.

*Aria Bass.**Risoluto.*

ff

Now ap-pears the glorious morning, Bright-ly dawn-ing, By the Prophets long fore -

f

told; Light o'erspread-eth ev-'ry na - tion And sal - va - tion Bringeth

blessings man - i - fold.

ff

p

God, His

p

peo - ple will de - liv - er, And for - ev - er Shall they

serve Him, And for - ev - er shall they serve Him, shall they serve Him without

fear; Right - eousness shall go be - fore Him; Come, a -

dore Him, In His Ho - ly tem - ple here!

f

Now at length mine eyes be - hold - ing The un - fold - ing Of Thy

p

sure and faith - ful word; — With thanksgiv - ing, pure and fer - vent, Let Thy

ser - vant In Thy peace de - part, O Lord; — Let Thy ser - vant in Thy peace

— de - part, — O Lord!

pp

No 8. Hymn of Praise.



Chorus. SOPRANO.

f
Re - jice, O

ALTO.

TENOR.

BASS.

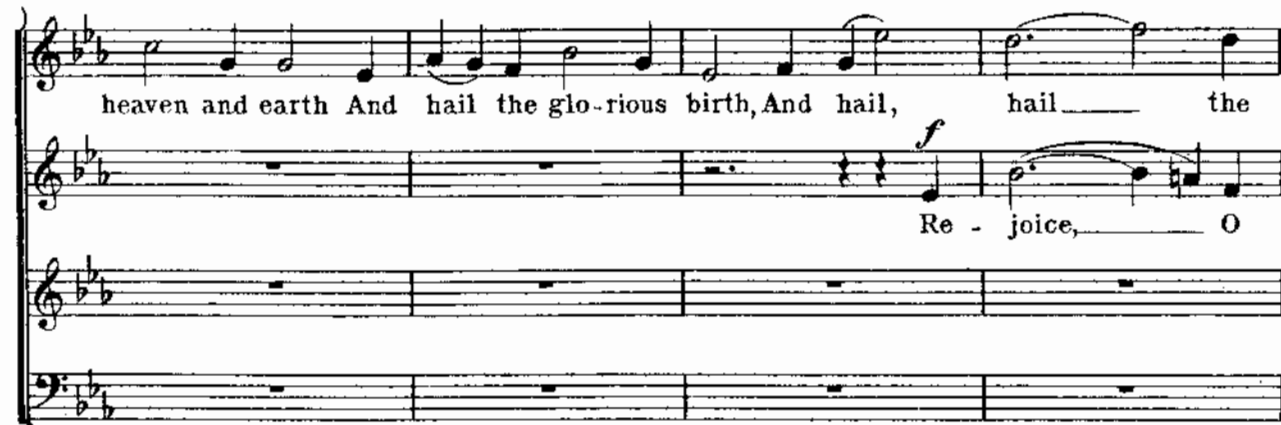
f
Re - jice,

f



heaven and earth And hail the glo-rious birth, And hail, hail the

f
Re - jice, O



glo - rious birth, Re-joyce,
 heaven and earth, And hail the glo - rious birth, Re-joyce, O
 Re - joyce, O

Re-joyce, O heaven and earth; Hail the
 heaven, O heaven and earth! Rejoice, Rejoice, and
 heaven and earth, And hail the glorious birth, And hail, hail.
 Re - joyce, O heaven and earth, And

ff
 glo - rious birth; The light of life all dark-ness hath dis -
 hail this birth; *ff*
 hail this birth; The light of life all dark-ness hath dis -
 hail the glo - rious birth; *ff*

11039

pelled, The light of life all darkness hath dis-pelled: His love - ly

pelled, The light of life all darkness hath dis-pelled:

ra - diant face is full of truth.

Such

beaut - y mor - tal eye hath ne'er be held.

Such beaut - y mor - tal eye hath

Such beaut - y mor - tal eye hath

ne'er be - held, His love - ly ra - diant

ne'er be - held, His love - ly ra - diant

face Is full of truth and grace;

face Is full of truth and grace;

11039

f

His love - ly ra - diant face Is

His love - ly ra - diant face Is

f

full of truth and grace.

full of truth and grace.

pp *poco a poco* *cresc.*

ff Tempo I.
Re - jice, O

ff
Re - jice, O

ff Tempo I.

heaven and earth, And hail the glo-rious birth; The Light of

heaven and earth, And hail the glo-rious birth; The Light of

Life all dark - ness hath dis - pelled.

Life all dark - ness hath dis - pelled.

Life all

The first system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Life all dark - ness hath dis - pelled." The piano part features a melodic line in the right hand and a more rhythmic, chordal line in the left hand. There are dynamic markings like *f* and *sfz* in the piano part.

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment has a more active role in this system, with more frequent chords and melodic fragments in both hands.

ff

He stands, an ensign bright, The Gentiles see His light,

ff

He stands, an ensign bright, The Gentiles see His light,

ff

fff *sfz* *sfz* *ff*

The third system of the musical score. It features the same vocal and piano parts. The lyrics are "He stands, an ensign bright, The Gentiles see His light,". The piano accompaniment is more prominent here, with dynamic markings like *ff*, *fff*, and *sfz* indicating a powerful and expressive performance.

And mul-ti-tudes behold the sign of — peace: His rest — shall glo - rious be, While

And mul-ti-tudes behold the sign of — peace: —

o - ver land and sea Through countless years His reign shall nev - er

cease. His rest shall glorious be, While o - ver land — and sea, — Through

His rest shall glorious be, While o - ver land — and sea, — Through

11030

count - less years His reign shall nev - er cease. *p*

His

count - less years His reign shall nev - er cease. *p*

His

rest - shall glo - rious be, While o - ver land and sea, Through

rest - shall glo - rious be, While o - ver land and sea, Through

His

count - less years His reign shall nev - er cease. *p*

His

count - less years His reign shall nev - er cease. *p*

rest shall glo - rious be, While o - ver land and sea, Through

countless years, through countless years, through

count - less years His reign shall nev - er cease. Re -

cresc. *ff*

count - less years His reign shall nev - er cease. Re -

cresc. *ff*

cresc. *ff*

Solo Tenor.

Re-joyce, O heaven and earth!

Solo Bass.

Re-joyce, O heaven and earth!

Tempo I

joyce, O heaven and earth, And hail the glo-rious birth; The

joyce, O heaven and earth, And hail the glo-rious birth; The

Tempo I.

ff

Light of life all darkness hath dis - pelled, The Light of

Light of life all darkness hath dis - pelled, The Light of

[illegible]